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less, several other copies of the Ceracchi bust also masquerade as Houdon's, possibly because the latter was better known, and his name apt to be associated with any bust of Franklin. All of which illustrates the occasional failure of memory or family tradition. To sum up: while awaiting Mr. Hart's fuller statement, this much is certain, that a hitherto unknown life portrait of Franklin has been found, the work of an artist not before associated in our minds with our noted countryman.

A certain interest attaches to another apparently unknown bust of Franklin, although it is not a life portrait. Prof. John F. Weir, of Yale University, informs me that that institution possesses a wooden bust of Franklin, probably carved for a ship's figure-head, by Hezekiah Augur (1791-1858), "remarkable in its way, with open high waistcoat and frilled shirt."

FRANK WEITENKAMPF.

A RECENT GIFT OF EGYPTIAN ANTIQUITIES, ANCIENT PROTOTYPES OF MODERN TOOLS

THERE have just been placed on exhibition in the Egyptian Hall some specimens of ancient tools which show the conservatism that rules in the stone cutter's art. These consist of three mallets or light mauls used upon the metal tool employed to shape building stones, or to cut the complicated hieroglyphic characters upon stone. These mallets were left by the Rameside workmen of the new kingdom at least eleven to twelve hundred years before Christ, and were discovered a year or two ago by Mr. Edward Naville in the course of his investigations at Deir el Bahari, opposite Thebes. They are made of a very hard wood—possibly pear—with a red heart, resembling mahogany, and cut from a single block, in this respect being different from those now in use. The Egyptian specimens have the handle cut from the core of the tree, the head is left of the original size of the trunk, and only slightly shaped by being tapered toward the hand. The stone-cutter's maul to-day has a hickory handle fitted into a hole bored across the grain of the head, so that the grain of the two component parts is at right angles. The effect of the blows upon the chisel is seen in the chipping away of scales of wood, but there was an apparent advantage

found in the fact that it was not necessary to favor any particular side of the instrument.

In the same case is shown an agricultural implement which illustrates the progress made in the intervening three thousand years. It is a hoe made of two pieces of wood. The handle passes through a hole in the shaft of the blade, and is bound in place by a cord which may be represented, as the cross-bar in the letter A. Fragments of the original cord are preserved, but they have been replaced by a modern tow-cord which serves to show the original method. This hoe is one of the tools shown on the shoulders of the Osiris-like Ushebti figures which were buried with the mummy and which in the "Fields of the Blessed," were expected to do the labor which was assigned to the master, in cultivating the fields, in carrying water and in transporting the encroaching sands. This implement dates from the XXth Dynasty (say 1200-1100 B. C.), and was found in the rubbish heaps in the newly uncovered temple of Nebhapet-Ra-Mentu-hotep.

Along with these objects are several figures in wood, some of them with jointed arms. The joint was made by means of a round wooden pin which allowed of a circular motion of the arm. The ball and socket joint of the modern doll shows another improvement which has come in the course of time.

An interesting illustration of the method of drawing employed by the Egyptian artist of the XVIIIth dynasty is seen in the picture of a hawk outlined in black ink on a flat piece of limestone. The surface of the stone was first ruled into a series of squares like a checker-board, and then the picture was drawn with reference to the lines; thus the picture might be reduced or enlarged at will. The stone cutter's work came afterward.

Beads, votive offerings, lamps, earthenware and a large variety of other objects from Deir-el-Bahari, Oxyrhynchus and Ehnasya are contained in the same case, and constitute a gift from the Egyptian Exploration Fund, an institution which depends upon the gifts of subscribers and which distributes its finds among prominent museums in a ratio to the contributions received from corresponding localities.

C. R. GILLET.